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## MUSICAL GOSSIP.

Mlle. Artot's farewell performance at Berlin, as "La Fille du Regiment," obtained for that popular singer plentiful floral tributes and enthusiastic applause.

A new basso from Munich having replaced Krausse as Figaro in "Les Noces," made so favorable an impression that his engagement for the season appeared probable.

Lorini's Italian Opera had great success on its first performance at Copenhagen, with Sarolta as "La Traviata."

At the last Gewandhaus—Leipsic—concert, a new work by Gade, called "Die Kreuzfahrer"—for solo, chorus and orchestra, had a *success d' estime* only, but indescribable enthusiasm rewarded Mlle. Bettelheim for admirable use of a superb contralto, and the orchestra gained credit for excellent performance of Beethoven's overture, Op. 124, and selections from Gluck's "Orfeo."

Wagner's "Lohengrin" will be produced at Munich on June 10th, with Mme. Mallinger, Tichatscheck and Betz as principals. Wagner after witnessing one rehearsal of its scenic effects declared his satisfaction with them.

Graziani is endeavoring to establish Italian Opera at Moscow in this manner: Scenery, costumes and decorations to be furnished by government and half the receipts to repay the outlay.

Doppler's new opera—"Ilka"—had brilliant success at Vienna's Court Opera when first performed there, with De Murska, Bettelheim and Mayerhofer as principals.

At Dresden's Court Theatre, Haydn's "Creation" is said to have been perfectly performed in all respects in a recent benevolent concert. Mme. Blums-Santer and Otto Alosleben were especially honored for their performance therein.

A. Rubinstein's symphony, "Ocean," had also favorable estimation there.

Prussia's King has decorated Mme. Pauline Viardot-Garcia with a gold medal richly encased and enriched by a letter conveying honorable allusions to her great artistic merits.

Aix-la-Chapelle intends having a musical festival on 9th, 10th and 11th days of June, under J. Rietz's direction. A *suite* of Bach's and "Judas Maccabæus" will occupy the first, a Beethoven symphony, selections from a Cherubini mass, Schumann's overture—"Genoveva"—scenes and and chorus from Gluck's "Orfeo," and Mendelssohn's "Walpurgisnacht," the second day, and the concluding one—a concert of artists—will have a concert overture by Fetis and miscellaneous selections. Mlle. Bettelheim, Niemann, Ruff and Schultki will be the soloists in that festival.

Joachim created equal excitement at Brussel's "court" concert with Beethoven's and Mendelssohn's concertos as in London or Paris. Applause grew almost to a *furore*.

Mme. Ugalde appeared in opera to gratify Brussels, which had long desired her presence.

In a Rossini soiree, Mme. Conneau, la Comtesse de la Borde (Mme. de Laborde?) and Gardoni are said to have given marvellous performance to a trio from "Beatrice di Tenda." For Adelina Patti no other rôle was permitted than forming acquaintance with la Vicomtesse de Grandval in that brilliant assemblage.

Cotogni, the new baritone at Gye's, when making his debut as Nelusko, scarcely realized those great expectations which Italian report had excited, not because he lacked beauty of voice and expression, good color and passion, but his voice appeared to have been strained to reach high notes, and so incapable of sustaining level passages fully.

Morere reclaimed "Don Carlos" after some little rest, and that opera ran steadily at over 11,000 francs nightly receipts.

Marie Battu, Faure, Villaret and Belval were successful in "L'Africaine" when reproduced at L'Academie, to please strangers in Paris.

"Columella" had a fair success at Les Italiens with Scalese, Agnesi, Vestri and Mlle. States, and Mlle. Krauss received favorable notice there as Leonora in "Il Trovatore," both for vocal and dramatic talent.

When Mme. de Grandval's remarkably good Mass had performance at L'Athenee, the splendid voice displayed by Mme. la Baronne de Caters excited favorable comment equally with that work. Gounod, Prince Polignac and many distinguished musicians attended there.

La Fenice, at Venice, has been leased to Luciano Mazzi, he to receive $40,000 annual subvention.

Mlle. Vitali had a grand ovation at her benefit in Barcelona's Liceo, made up with abundant enthusiasm, floral honors, and casting a crown of silver and gold at her feet.

Those engaged in rehearsing "Romeo et Juliette," at Le Lyrique, aver that Gounod has surpassed "Faust" in that music and his own best composition for opera. Carvalho has great hopes from the new opera.

Carvalho has been offered another opera in five acts by Emile Wroblewiski, called "le Penitent Rouge," but its acceptance is doubtful.

The London *Musical World's* correspondence from Paris, dated April 10th, asserts that no tenor for "Romeo" has yet been apprehended, but Mr. Carvalho has the greatest hopes. Meanwhile the friends of M. Gounod and the patrons of the theatre are in ecstacies with the music—so much of it as they have heard—and proclaim the composer as having realized the sublimest flights of the poet. As to when the opera will be produced, that is another question. He says that Massenet's one act comic opera, "La Grand Tante," when produced at L'Opera Comique, proved excessive caution in writing like a musician, and too little regard for vocal capabilities. He lays on his instrumentation that the effect of the music is sombre to a degree, when really the ear should be tickled and the vocal music predominate in comic opera. His work has many pleasing and more clever passages, and some cantabile movements are full of charm. The principals were Mlles. Girard and Heilbronn, and M. Capoul. Mlle. Heilbronn is a pupil of M. Duprez; her voice is excellent in quality, admirably trained, and her appearance is all in her favor. Such a voice, such singing, and such an agreeable face and figure, made that public overlook the most depressing inexperience. That correspondent declares Bagier's first artists are with two or three exceptions all but valueless, and would not be endured at either opera house in London. He learns that Adelina Patti equalled the highest anticipations of her friends in performing "Rigoletto" at Les Italians. Another correspondent of that journal concludes, after three careful studies, that "Don Carlos" really is a financial success at L'Academie, that it is essentially dramatic, and based upon the theories of modern classical music. He shows by quotations from *Le Moniteur* and *Le Constitutionnel*, that mature appreciation favors Verdi's last work. He deems Verdi in error when he ignored Meyerbeer's conferences with critics and left "Don Carlos" without a friend save Escudier, who purchased the music and gives selections of it to grace his journal—*L'Art Musical*. *Le Constitutionnel* understands that Verdi forbade any suppression of wearisome possages, but the director boldly cut and slashed away those parasites which undermined his professional prospects and would have been the death of him. "Don Carlos" was saved and its success established at the second representation after its most dangerous enemy had departed—the author of the music.

Madrid's operatic public at El Teatre de l'Oriente derived great satisfaction from Rossini's "William Tell," when performed there recently, with Tamberlik, Bonnahee, and Nanteer Didiee.

Kapelmeister Bilse, of Berlin, and John Strauss, of Vienna, have agreed to visit Paris with their respective orchestras, each to number sixty performers, and give concerts alternately there during the Exhibition season. Correspondence to a London journal says of Bilse, "It is really interesting to know how Herr Bilse, through hard working and perseverance, has succeeded in getting an eminent musical position in Germany in a few years. He residing, generally, at Liegnitz, Silesia, has organized a capital wandering orchestra, spending the greatest part of the winter in Warsaw, giving popular concerts and visiting afterwards Breslau, Danzig, &c. He plays, himself, nearly every wind and string instrument, and his orchestra is almost composed of his own pupils. He stands very high as composer of dance music, and his productions are very sparkling—quite *a la Gungl*." That correspondent does not favor Mme. Johnson-Graver's pianism beyond mere technical expertness, deeming her incapable of poetry and expression. He also deems Mr. Charles Adams to have a very good voice, as shown in her concert, but many elementary faults to obviate ere he becomes a good singer, and his English very bad. Fraulein Triese won his regard with Mendelssohn's violin concerto in E minor, as she displayed David's pure intonation and style.

Boosey's first ballad concert at St. James' Hall drew a densely crowded and most fashionable audience, showing that ballad singing is still popular with London's musical public. The entire performance met high expectation, all the performers being first class, and Benedict's new May song made a decided sensation. A. Sullivan's new ballad gave Edith Wayne fresh laurels.

Bach's triple concerto in D minor, as performed at Chappell's benefit by Mmes. Schumann, and

Goddard, and Halle, three pianists utterly unlike in style, touch, and tone, suggested comparisons with its performance by Mendelssohn, Moscheles, and Thalberg, each giving an improvised cadenza, the first-named a marvellous achievement, the present trio being allowed to have executed Bach more perfectly.

London criticism is superlatively laudative of Schubert's unfinished symphony and its performance by Mann's Band at Sydenham Palace. Some even declare its two movements worth a thousand ordinary symphonies.

Master Herold, aged fourteen, a violinist from Le Conservatoire, Paris, played in a Wednesday concert at Sydenham, with result that his execution and style were remarkable for one so young to manifest on a debut before a new public.

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